

# THE SALT LAKE HERALD

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## JUDGE POWERS' POSITION.

Every voter in Utah ought to read  
and ponder over Judge Powers' speech  
published in this issue of The Herald.  
It is a calm, thoughtful and dispass-  
ionate presentation of the issues of  
this campaign without personalities  
and addressed to the intelligence of the  
people. It contains no evasions, it states  
the situation fairly and its conclusions  
point unambiguously to the only way  
out of the dilemma in which the state  
finds itself through the blundering of  
the Republicans and the partisan mal-  
fidelity of the "Americans."

In his consideration of the reasons  
why the "Americans" should not be  
trusted with further political power,  
the judge very properly paid only pass-  
ing attention to the record of malad-  
ministration they have made in city  
affairs. He says rightly that the issue  
is bigger than any question of compe-  
tence or incompetence in office, and that  
the people need no commentary on the  
"American" plan of public service,  
while their record in the city is so  
fresh in the public mind.

To him, as to all thoughtful men, the  
great question is whether the people  
will longer tolerate the Republican ma-  
chine on one hand or the "American"  
machine on the other, when both are  
striving their utmost to create a divi-  
sion on religious lines which shall  
keep the state involved in turmoil, bit-  
terness, revenge and hate. To him the  
intrusion of such issues is despicable,  
its result disastrous; and to him there  
seems only one rational way of settling  
the trouble, and that is by defeating  
the men responsible for causing such  
a division.

As he says in his speech, Judge Pow-  
ers was one of the militant members  
of the old Liberal party and he was one  
of the last to agree to the dissolution  
of that party and the alignment of vot-  
ers with the national parties. He was  
slow to accept the proposal to form  
new parties, but when he did accept it  
he went into the Democratic organiza-  
tion in good faith and has remained  
with it in good faith. He is fighting for  
its success now because he believes  
in its tenets, and because he is sure  
a Democratic victory would bring  
peace to the state, prosperity and good  
government to its people.

In his analysis of the situation,  
Judge Powers points out very clearly  
the weakness of the "American" party  
and the train of evils that has followed  
the Republican machine's methods in  
the state. With every one who has stud-  
ied the two organizations, he sees in  
the "American" campaign a vicious  
appeal to the worst passions of men,  
an appeal to sectarian hate, an appeal  
that depends for success upon arousing  
enmity between men and dividing  
them by exciting their religious prej-  
udices. In such an appeal there can be  
no permanent good, nothing but injus-  
tice and strife. Equally hopeless and  
wrong is the Republican appeal for  
political support on religious grounds;  
and the only alternative between these  
is the Democratic platform of fairness  
and justice and peace with honor. The  
whole speech is well worth reading, be-  
cause it reviews the political history  
of the state so lucidly and so forcibly  
that no one can fail to profit by its  
perusal.

In his anxiety to discuss issues  
Judge Powers has said nothing of his  
own candidacy except in the most cas-  
ual way, though he might with prop-  
riety have compared Mr. Howells  
candidacy and his own. Howells has  
demonstrated his inability to represent  
the state so thoroughly that it is  
scarcely a debatable question. In his  
whole term of office he has contribu-  
ted so little to the advancement of the  
state or to his own credit as repre-  
sentative that his most fervent apologists  
have difficulty in finding reasons for  
his re-election. An amiable nonentity,  
a subservient zero in the Utah delega-  
tion, he has lost the dubious promi-  
nence his election gave him and closed  
his record in congress with never a

ripple of distinction, enviable or other-  
wise.

Against this, Judge Powers offers the  
voters his exceptional ability as a law-  
yer and public man. He offers them ser-  
vices that would go far toward restor-  
ing the prestige of the state in con-  
gress which has been sacrificed by  
Howells. He would serve all the peo-  
ple, not a section of them or a faction,  
not Mormons alone or Gentiles alone,  
but the whole people of whatever polit-  
ical or religious creed—as a represen-  
tative should. He would be under ob-  
ligation to no man or set of men, but  
he would be responsible to the people  
of the state of Utah who will elect  
him. Going to congress with a commis-  
sion from the people, he would be in  
position to speak for them—for all of  
them—and no one doubts but that he  
would speak with far more weight and  
accomplish far more good than Mr.  
Howells or any other man the Repub-  
lican machine might choose.

In the littleness of their souls, both  
the Republicans and "Americans" have  
impugned the sincerity of Judge Pow-  
ers' motives. The same "Americans"  
who question his sincerity are the men  
who accused him of making a "grand-  
stand play" when he convened the  
Democrats to protest against their ef-  
fort to secure church influence for  
themselves when they were Republi-  
cans. In all decency they should be  
barred from questioning any man's  
sincerity. The Republicans attack his  
motives because he has been fearless  
in his opposition to their methods and  
outspoken in his denunciation of the  
men who are trying to make a relig-  
ious issue out of the campaign. He  
could have no finer tribute to the  
righteousness of his position than the  
attacks made on him from these  
sources.

Because the Smoot machine and the  
"American" machine are both fighting  
him bitterly, Judge Powers ought to  
have the undivided support of every  
citizen who believes that these two  
factions are the curse of the state and  
ought to be wiped out of existence.

## CALCULATING THE RESULT.

With the election only a little more  
than a week away, it is conceded that  
the fight now lies between the Demo-  
crats and "Americans" in this county,  
and that if the Democrats stand solid  
they will defeat the "Americans" by a  
comfortable majority. This conclusion  
is based on the figures of last fall's  
city election and the undoubted senti-  
ment in favor of the Democratic can-  
didates, particularly among those in-  
dependents who were beguiled into  
voting for Lynch last fall on the assur-  
ance that Lynch was the only one who  
stood a show to beat Thompson. This  
year they will not be fooled by any  
"Beat Thompson with Lynch" talk, be-  
cause they have had one experience  
and that is enough.

Taking last fall's figures, the Repub-  
licans would have to gain 3,468 votes  
to equal the "American" vote, provid-  
ing the latter made no gains. They  
would have to gain 2,860 to equal the  
Democratic vote of last fall. No sane  
man will suppose for a moment that  
there is any chance for the Republicans  
to gain at all, much less to gain thou-  
sands of votes in the face of the de-  
feat of last fall, when they carried only  
one city election district out of fifty-  
three and turned the city over to the  
"Americans."

Figuring on still another basis, Lynch  
got 4,970 votes in Salt Lake against  
9,457 cast for Howells the year before,  
while Morris last fall got 7,830 com-  
pared with 7,150 Judge Powers got the  
year before. That is to say, while the  
Republicans were losing 2,487 votes,  
the Democrats were gaining 680, a  
change of 3,167 votes in favor of the  
Democrats.

In the year that has intervened since  
Mr. Lynch was vanquished so inglori-  
ously, the sentiment against the Re-  
publican machine has been growing at  
an amazing rate, while the Democrats,  
by their sensible, practical course have  
been gaining ground. The "Americans"  
in the meantime have given the city  
a taste of their administration in pub-  
lic office that has sickened a good many  
of the men who supported them a year  
ago. The Moran contracts, the condi-  
tion of the streets, the increase in the  
tax rate, the Sheets case have all con-  
tributed to disgust the public with  
their way of doing business. The net  
result of the year's experience has been  
to convince the people that the Demo-  
cratic platform and the Democratic  
candidates offer the best way out of a  
dilemma of which they are tired. The  
indications all point to the growth of  
this sentiment between now and elec-  
tion and to the election of the Demo-  
cratic ticket in its entirety.

New York Republicans resent bitter-  
ly the charge that Mr. Cortelyou has  
gone to their city to show the "boys"  
how to raise contributions from the  
corporations. With some hundreds of  
thousands left over from the last pres-  
idential campaign, Mr. Cortelyou may  
have gone into the campaign as dis-  
bursing officer and not as a collector.

While the Republicans and "Ameri-  
cans" are busy saying "you're an-  
other" the Democrats are tending  
strictly to business without any per-  
ceptible signs of grief over the pros-  
pect for November.

A newspaper published by and for  
lunatics has been started at Manroiling,  
Austria. There are several published  
in this vicinity apparently by lunatics,  
but the idea of publishing one for lunatics  
is a novelty.

Meanwhile, Dearly Beloved, you will  
observe that The Herald is printing all  
the news about all the parties—exac-  
tly as it happens.

THE SALT LAKE HERALD: SUNDAY, OCTOBER 28, 1906

## SOME NEW PLAYS REVIEWED

BY FRANKLIN FYLES.

New York, Oct. 28.—Three women  
hitherto unknown to theatrical distinc-  
tion, and only one enjoying celebrity in  
fiction, provide the dramas of serious  
interest that are new in Broadway this  
week. The women are Edith Wharton,  
Rachel Crothers and Cora Maynard.  
Their themes are alike the American  
greed of wealth, and all of their work  
is surprising for its characteristic of  
masculine virility. Even though Miss  
Wharton's play, "The House of Mirth,"  
like the novel from which it is trans-  
cribed, makes feminine vanity of dress  
a main factor in the case of a smart  
set girl, there is nothing weakly wom-  
anish in the composition.

In stage circles the story goes that  
right upon the "best-selling success"  
of Edith Wharton's book came many  
bids for the right to make a play of it,  
and that she declined them because she  
believed it was utterly opposed to stage  
requirements. Then, the story goes on,  
Charles Frohman, who had not been a  
bidder, smelt the smoke of battle and  
entered in to conquer. He offered to  
Mrs. Wharton, it is said, her own price  
and the aid of the best procurable dra-  
matist, who should either write by him-  
self or with her, as she chose. Whether  
that tale of the House of Mirth is true  
is no doubt that the first performance  
of the play by Mrs. Wharton and Clyde  
Fitch was an occasion of great flutter.  
Not since the American duplication  
of the Comedie Francaise plot of  
"The Duel" have so many people dis-  
tinguished in literature assembled in a  
theatre. And, socially, the affair was  
like a big night at the opera, for Mrs.  
Wharton "is one of us, you know."

I wonder what a person who hadn't  
read the book could make out of the  
play. And I don't mean that the dra-  
matization departs from the original  
narrative. Lily Bart's financial pres-  
entment, her impractical love of Seldon,  
her losing of the millionaire suitor, and  
her first money entanglement with Gus  
Trevor, make an eventful first act. Be-  
hind the scenes of the House of Mirth  
Trevor's deserted town house make a  
background, in the second act, for  
Lily's haughty rejection of Rosedale,  
her capitulation to Seldon, and the be-  
ginning of her adventure with Gus Trevor.  
The third act, on the yacht off Monte  
Carlo, follows the novel in form as well  
as in matter, showing Lily's reunion  
with Seldon, and Bertha Dorset's trick-  
ery and ejection. The last act is in  
the millinery shop of Mrs. Seldon's  
financial degradation, her farewells to  
Rosedale and Seldon, and her suicide  
for a climax.

This synopsis is given in the belief  
that most of my readers are familiar  
with the book, and to show them how  
faithfully the incidents have been re-  
tained; and it may suggest to those  
who have not perused the novel that  
play might perplex them. Everything  
has been dramatized—everything ex-  
cept the motives. Clyde Fitch knows  
well enough the desirability of plain  
reasons for conduct on the stage; and  
Mrs. Wharton is too clever an artist to  
it, too; but she seems to have decided  
that the play was wanted especially by  
and for readers of her book, and could  
not be made effectual with others. That  
she has shown about the play, which  
less be demonstrated by the profits of a  
success.

Fay Davis as Lily Bart gets her  
American opportunity. She is a Bos-  
tonian who made a reputation on the  
London stage before acting in her  
native land at all. The openings made  
for her had proved useless, for she is a  
peculiar artist, and Lily Bart, as de-  
scribed by the authoress, wouldn't seem  
a possibility to her. Yet her perform-  
ance delights Mrs. Wharton as well as  
others acquainted with Lily Bart.

Rachel Crothers has sent many man-  
uscripts on rounds of the theatres. She  
began five or six years ago, but it was  
not until this week that one of them  
was put to the public in an acted play. Why  
it was delayed on its way from her  
desk to the stage cannot be explained,  
except by assuming that most manag-  
ers lack the patience to hunt among  
bad pieces for a good one, and that  
the public is too clever an artist to be  
deceived by any man of theatrical  
experience rejected "The Three of Us"  
after reading the following scene: The  
three of them are heirs to a Nevada  
camp that has yielded nothing but dis-  
appointment; but the eldest, a girl, has  
heeded her father's dying injunction to  
wait for it to enrich them. Her brother,  
money mad, and angry at her re-  
fusal to sell the mine for whatever it  
will bring, takes a bribe of \$50,000 to  
reveal her sweetheart's business secrets to  
a rival suitor.

Carlotta Nilsson is the actress of the  
sister, and I introduce Carlotta to you  
as a witty genius, who misused her  
talents with whimsical mannerisms,  
and therefore was consigned to the  
limbo of futile imitations of Mrs. Fiske.  
But she seems to have taken it into  
her curly head and dimpled brain to  
play this good sister of a bad boy sim-  
ply, naturally and tenderly, loving him  
as though he deserved it, and making  
every sacrifice in their poverty for him  
and their boy brother.

So the audience is ready to award a  
halo to the sweet sister and a halter to  
the bitter brother when the winning  
episode of the play comes off. The  
brother is sinking away at night with  
his intention of leaving the sister to  
the sister to the struggle against pov-  
erty alone, when she intercepts him at  
the doorway. She begs him to stay  
with her and their little brother; she  
offers to sacrifice her hope in the mine  
and raise twice the amount of his bribe  
if he will return the price of his dis-  
honor, and finally she throws her arms  
around his neck to detain him; but he  
savagely shakes her off and throws her  
down. She has not told him what mis-  
ery his misdeed will bring upon her—  
that she will be unable to disprove that  
she is a traitress to one lover and the  
mistress of another; but in her despair  
she sobs it out, and the audience listens  
dazedly until the truth as to her help-  
less plight gets into his head. Then,  
awkwardly but humanly, he draws her  
up to her feet and to his breast, and is  
transformed from her enemy to her  
defender, to go right out and thrash  
her traducer, as well as to return the  
tainted money. No character is surer  
of applause than the one who goes  
wrong and right until he turns right  
and goes right nobly. All of  
"The Three of Us" is pretty good stuff,  
but that single scene is sufficient to  
popularize it.

If John D. Rockefeller as a character  
in "The Lion in the House" was a good  
thing for that drama of millionism,  
why shouldn't Rockefeller, with Pier-  
pont Morgan, Russell Sage, H. H. Rogers  
and Thomas W. Lawson be five  
good things in another play about high  
finance? Cora Maynard thought so,  
evidently, for she assembles them in  
"The Measure of a Man." Her piece  
was written before "The Lion" was pro-  
duced, yet I infer that she took from  
one of her trust celebrity the idea of pre-  
sents five in a bunch. As they came

on the stage, in the opening perfor-  
mance, they were recognized at sight  
and cynically applied. Of course their  
names are not used, and there is  
nothing but the likeness of make-up  
on which to base libel suits.

The plot of this drama is that a com-  
pany is organized to beat the steel  
trust, that it gets under headway to  
surely succeed, but that its principal  
stockholder, looking like Sage and using  
tactics commonly ascribed to Rockefel-  
ler, conspires with its president, who  
resembles Lawson personally and in  
some of his copper corner methods, to  
plunder the company and enrich them-  
selves with the swag. E. M. Holland  
enacts the Rockefeller-Sage-Morgan  
amalgamated man, making him a marvel  
of cunning duplicity, while Robert  
Drouet depicts the Lawson fellow as in-  
herently good, but perverted by lust  
for the power of wealth.

The difficulty encountered by every  
writer of a play on business is to make  
it interesting to women. "The Measure  
of a Man" is dangerously given over  
to the new steel process and the pro-  
cess to steal it. The formation of the  
company, flotation of the stock, and  
ruination of the enterprise, are shown  
by Miss Maynard in a manner to in-  
terest men. She has worked two women  
into the case with a view to engross-  
ing their sex. They are the wife and  
daughter of the dominant operator in  
the deal, both loving the junior, and  
using their influence with him the one  
for evil and the other for good—and  
they are enforced upon attention by  
Percy Haswell and Mary Hall—yet  
they don't become important factors  
in a play that is more sordid than sen-  
sational. The "spread scene," as stage  
folk phrase it, is where the younger  
maker of millions confesses in a di-  
rectors' meeting, gives up his ambition  
to outdo Rockefeller and promises res-  
titution. His solace is to get the good  
woman for a wife.

American audiences require love sto-  
ries in their dramas. The lack of  
one is the ruination of "Sam Hous-  
ton." The historic hero is delineated  
with simplicity and power by Clay  
Clement, author and actor of the role.  
The pioneer life of Texas, which Hous-  
ton dominated, is represented faith-  
fully. This is a good work in its way,  
but it is in a way to entertain  
people not already interested in the  
subject. Paris likes plays exploiting  
Bonaparte, but New York has never  
cared for Washington on the stage, and  
what chance has Houston in a city  
which has a street named after him,  
but calls it "Houston" instead of  
"Hewston?" At a matinee I counted  
fifty-three persons on the stage, and  
forty-nine in the auditorium.

It is easy to say "I told you so."  
There must be friends of Clement who  
can hardly refrain. They must have  
warned him against putting Sam  
Houston on the stage unless he had a  
chance of fiction to utilize. The histor-  
ical never explained separation from his  
wife. We see her at a reception in  
Nashville when he was governor of  
Tennessee, when she tells him she  
loves another man, and he heartbreak-  
ingly resigns his office and goes away  
to live among Indians. The second act  
is eight years later, on the Brazos in  
Texas, where he founds a republic and  
leads an army to drive Santa Anna's  
Mexicans from Texan soil. But we  
neither see nor hear of Mr. Houston.  
In the third act he is president of the  
Republic of Texas, and so busy with  
affairs of government that he gives lit-  
tle attention to a young woman who is  
fond of him. Twenty-one years have  
elapsed when we see him next. The  
Texas convention passes a resolution  
of secession, which he refuses to sign.  
He is deposed from the governorship  
for his adherence to the union, but  
he swears to his son, who enters  
the Confederate army. The young  
woman whom we saw, has been his  
wife between acts long enough to be-  
come a middle-aged matron, and we  
haven't had a glimpse of the court-  
ship. The drama has a dignity that is  
rather grim, and no sentiment that is  
romantic. The last we see of Houston  
he has wrapped himself in the lone-star  
flag of Texas, the stars and stripes of  
the United States, and an Indian  
blanket, seemingly about to die, his  
second wife to live again with savages.

Viola Allen has married the wealthy  
turban, Peter Duryea, and says she  
will be, and on this season, retire  
from the stage to his Kentucky home  
where he breeds horses for sport on  
the race courses. She brings out this  
week the final drama of her career as  
an actress. In it she plays a blame-  
less wife whose husband lays a wager  
that she can't be led astray by a man  
who, to make it falsely seem that he  
wins, sneaks into her chamber at  
night, uncovers the sleeping woman,  
sees a mark upon her to use as  
evidence to substantiate the bet, and  
stakes. Yet the Tenderloin doesn't  
go to see that but gave their first-night  
attention to Sam Bernard in a new  
farce. For Miss Allen was playing Im-  
ogen in "Cymbeline," and getting the  
admiration of every sort of ven-  
erent people. Her Imogen is far more  
than a handsome woman couched for  
a mimic leger to spy upon and a gen-  
uinely sager crowd to peer at through  
glasses.

There is no need to repeat what has  
been written many times, that "Cym-  
beline" is a discursive, disorderly and  
uninspired example of Shakespeare.  
Still, it is Shakespeare, and ten years  
have passed since it was produced,  
with Margaret Mather as one Imogen  
and Helena Modjeska as another. Miss  
Allen equals the finer one in sensibi-  
lity and the coarser one in sensuous-  
ness. If she really does go off the stage  
to stay, the last money play she will  
be associated with as satisfying an  
Imogen as ever was, and a more taste-  
fully gorgeous mounting of "Cymbe-  
line" than an equal amount of money  
was ever put into.

The new funny show is given by Sam  
Bernard and others, and is labeled  
"The Rich Mr. Hogenheimer," after  
the character which Bernard developed  
in "The Girl From Kay's." That was  
a London-made musical comedy in  
which Hattie Williams got into re-  
nown as a milliner from an imagi-  
nary Kay's store. The first title chosen  
said she was "from Jay's," but there  
was a real Jay's in London, and his  
Jay objected to an employee of his  
being represented on the stage as  
frisky. I don't know how the girl was  
played over there, but as she behaved  
here she would have been a good ad-  
vertisement for any store to which she  
might be accredited. Miss Williams  
and Bernard did too well for one  
stage to hold them, and this season  
Hattie is put into "The Little Cherub,"  
and now is located a little further  
down Broadway with "The Rich Mr.  
Hogenheimer."

In the earlier play, Bernard was the

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Prices, 25c, 50c, 75c—Matinees, 15c  
and 25c. MATINEE SATURDAY.

# "Those Tuneful Black Folks"

Slayton's  
Jubilee Singers  
MONDAY EVENING, OCT. 29  
FIRST M. E. CHURCH.  
First number Epworth League Star Course. Single  
admission 75 cents. Tickets at Smith Drug Co.



KATHERINE M. H.  
BLACKFORD, M.D.  
Scientist and  
Lecturer.

Free Lectures On Character Analysis  
and Health Culture.  
At the Unity Hall, Three nights; Tues., Wed.  
Thurs., Oct. 30-31, Nov. 1.

Katherine M. H. Blackford, M. D., the distinguished  
scientist and lecturer of the Boston College of Vitis-  
ophy, will deliver a brilliant course of lectures on the  
New Philosophy of Human Life, teaching Financial  
Success, Health and Happiness in a new and practical  
way.  
Tuesday night, 8 o'clock. Subject: Character An-  
alysis.  
Wednesday night, 8 o'clock. Subject: Work: Its  
Importance in Mental and Physical Development.  
Thursday night, 8 o'clock. Subject: Health, Phys-  
ical, Mental and Moral.  
Public delineations of character of prominent citizens selected by the  
audience each evening.

asservitely and offensively yet humor-  
ously rich Hogenheimer, a London  
"bouncer" in a hopeless chase of the  
girl from Kay's. In the present piece  
he is the same Hogenheimer married  
to the same girl, and with a son old  
enough to get after a shopgirl. He still  
has a habit of bragging of his money,  
but has become reluctant to spend it,  
and about the funniest of his new  
scenes is when he arrives in New York  
and encounters some customs officers.  
They ask him what is in his nine  
trunks. He brags that one contains  
nothing but the choicest cigars, another  
is packed with the rarest champagne,  
a third is filled with the richest Jew-  
elry, and before he is aware of it he  
has declared dutiable materials enough  
to make the payments aggregate \$16,-  
000, when he might have got off with  
reticence and a bribe.  
Hogenheimer has come to New York  
to get his son away from the shopgirl;  
his wife has secretly and jealously  
learned the same steamship; so has a  
designing actress; and all these get  
together on the pier. Bernard hides  
himself in a cabman's hat, goggles and  
coat, is hired by, but doesn't want to  
serve the others, and the act ends  
with his being tossed to the box of a  
dilapidated cab to drive a comic horse  
versus the material in Harry B.  
Smith's thousandth libretto—by guess  
if not by count—and Bernard's own dia-  
lect humor does the rest.  
Of course, there are half a hundred  
young women in this show. They are  
led by Georgia Caine, and they do  
new stunts in song and dance, espe-  
cially at a charity sale of toys. The od-

dest of the displays is to put a dozen  
of them in hobble shoes, to be  
pushed around in a circle by lusty  
lovers as though they were circling in  
a carousel, while they join in the chorus  
of a ballad which says "this world  
is a toy shop."

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NEWS SECTION.

# Opportunity

Modern Vaudeville  
ALL THIS WEEK.

GUS EDWARDS'  
SCHOOL BOYS AND GIRLS  
In a Singing and Dancing Novelty.

LEROY & WOODFORD,  
Jovial Conversationalists.

ROATTINO & STEVENS,  
Prima Donna. Premier Danseuse.

GILLIHAN & PERRY,  
The Cowboy and the Coon.

O'KURA WONDERS,  
Foot Balancing and Juggling.

Hayward, Conray & Hay-  
ward.  
In "Marriage is Sublime."

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Moving Pictures.

Every evening (except Sunday) 75  
c. 25 cents. Box seats, \$1. Matinee  
Tuesday, Thursday and Saturday,  
50c, 25c and 10c. Box seats, 75c.

# Lyric Theatre

Salt Lake's Only Family Theatre

TONIGHT

THE BEAUTIFUL DRAMATIC  
COMEDY

HER BITTER  
ATONEMENT

By the author of Dora Thorne

Prices, 10c, 20c, 30c. Matinee  
Wednesday and Saturday, Chil-  
dren 10c; adults 20c. All seats re-  
served.

# TABERNACLE

THE GREATEST NOVELTY  
IN